The Manifest
A Curation of Nineteenth and Twentieth-Century Fine Art:
Charting the Course of Modern Art

Sample

Introduction

Art conveys history and emotion. By understanding art, one can better understand the history and the feelings observed by a changing society.

Step into the captivating world of *The Manifest*, where the brushstrokes of master artists from different periods converge to create a breathtaking panorama of artistic expression. It invites you on a captivating journey through the ages, weaving together the masterpieces of renowned artists who have left an indelible mark on the world of art. This exquisite art book unveils a kaleidoscope of 330 remarkable works of art, each carefully curated to celebrate the rich diversity and profound creativity of human expression. It takes you on a mesmerising journey through the evolution of art, spanning various movements that shaped the 19th and 20th centuries.

Within the pages of this meticulously crafted art book, you will encounter an enclave of artists whose names are etched in the annals of art history. Amongst them, you'll find the stunning wildlife scenes of Jacques–Laurent Agasse, the captivating portraiture of Edgar Degas and John Singer Sargent, the serene landscapes of Claude Monet and Winslow Homer, and the striking works of the visionary Katsushika Hokusai and Gustav Klimt.

Delve into the tumultuous and expressive works of global art history, such as *The Great Wave off Kanagawa* and *The Starry Night*, each carrying a powerful resonance that transcends its time and place.

Witness the arresting Art Nouveau stylings of Alphonse Maria Mucha and the lustrous shades of George Barbier's illustrations, both epitomizing the elegance and opulence of *La Belle Époque* era.

As you immerse yourself in these enthralling works of art, you will bear witness to a myriad of artistic styles that traverse the realms of human emotions and experiences. The mesmerizing Impressionism of Monet and Renoir transports you to sun-kissed gardens and shimmering waters, while the evocative Symbolism of Odilon Redon takes you on a dreamlike journey into the depths of the subconscious.

Spanning different movements and periods, this curation offers a glimpse into the development of art across time. From the delicate watercolors of John Singer Sargent's Swiss sketches to the pioneering Abstract Art of Piet Mondrian and Wassily Kandinsky, this art book showcases the evolution of artistic expression and the daring spirit of experimentation.

At the turn of the 19th century, Neoclassicism held sway as the dominant style of painting in Europe. Rooted in the revival of classical ideals, this movement exalted rationality and order, finding inspiration in ancient Greece and Rome. However, as the 19th century unfolded, artistic voices arose to challenge Neoclassical norms.

As the 19th century marched on, the forces of industrialisation and colonialism brought forth the dawn of Modernism. This artistic movement, evident in both America and Europe, pushed the boundaries of art, incorporating new perspectives, shapes, and color contrasts for expressive power.

Symbolism and Post-Impressionism emerged as two transformative art movements that rejected the confines of Realism and Impressionism. Symbolists sought to express mystical and spiritual ideas through color and line, delving into emotions and thoughts beyond literal descriptions. Meanwhile, Post-Impressionists like Paul Cézanne and Vincent van Gogh ventured into uncharted artistic territory, utilising bold color and form to evoke deeper emotional connections.

Art Nouveau, also known as the Modern Style, flourished between 1890 and 1910, reacting against the academic art of the 19th century. With its sinuous lines and intricate designs, Art Nouveau celebrated the fusion of art and everyday life.

The advent of photography challenged artists to redefine their role, going beyond mere representation to convey the essence of their subjects in innovative ways. The late 19th century saw a profusion of artistic movements such as Secession, Pictorialism, Nabis, Fauvism, Cubism, and German Expressionism. Each of these movements sought to break free from established norms, exploring new techniques and perspectives to capture the essence of reality. This paved the way for new possibilities and innovative creations.

As the 20th century dawned, Cubism and Futurism surged into the public consciousness, revolutionizing artistic expression. Cubists challenged traditional perspectives, presenting multiple viewpoints simultaneously on a fixed canvas. Futurists embraced the energy of modernity, celebrating machinery and motion in their dynamic compositions.

Through each turn of the page, you will encounter landscapes that beckon you to distant shores, cityscapes that evoke the hustle and bustle of urban life, and intimate portrayals of people and animals that capture the essence of their existence.

Imagine stepping into a sun-drenched Venetian canal with John Singer Sargent, capturing its shimmering reflections. Let Georges Seurat's meticulous Pointillism transport you to a Parisian park teeming with leisure and laughter. Witness Winslow Homer's masterful portrayal of American wilderness. Gaze upon the timeless elegance of Odilon Redon. Travel to ancient Egypt with David Roberts' detailed illustrations and marvel at the enduring power of the human civilisation. Amidst the grand landscapes and historical epics, you will also experience moments of quiet intimacy, where delicate brushstrokes reveal the universality of human experience.

As we pay tribute to these extraordinary artists, we are reminded that art is a reflection of our collective humanity, a universal language that speaks to the core of our emotions and experiences. This art book stands as a testament to the enduring legacy of these artists and their eternal resonance in the hearts of art lovers worldwide.

The Manifest is a celebration of the human spirit, a token of gratitude to those who have brought beauty, wonder, and inspiration into our lives through their art. May this art book kindle your curiosity, spark your imagination, and instill a deep appreciation for the profound creativity and artistic ingenuity that continue to shape our world. As you traverse the pages of this extraordinary odyssey through time and art, may you find inspiration, contemplation, and a renewed appreciation for the art that enriches our world.

of childhood and the beauty of family life. The artist was a leading figure in the American art world in the late 19th and early 20th centuries, and his work is known for its realism and attention to detail. He was also a naturalist and an advocate for bird conservation.

161 *Napoleon Crossing the Alps (ca. 1801-1802) by Jacques-Louis David, oil on canvas, Belvedere Museum.* This neoclassical masterpiece portraying Napoleon Bonaparte on horseback, exuding power and determination, is the second version of a series of five oil on canvas equestrian portraits painted by the French artist between 1801 and 1805. It was commissioned by the Austrian government after Napoleon's victory at the Battle of Hohenlinden (1800) as part of the *Treaty of Lunéville* (1801). This version at the Belvedere is signed *J.L.DAVID L.ANNO X*, and is almost identical to its unsigned counterpart at the Versailles. An idealized representation of Napoleon's crossing of the Alps during the Second Italian Campaign, it symbolizes his leadership and the grandeur of his conquests. It emphasizes his heroic stature and the admiration he commanded during his era, solidifying its place as an iconic depiction of historical leadership.

162 *Native hut at Nassau (1885) by Winslow Homer, watercolor and graphite on wove paper, National Gallery of Art.* This is a watercolor painting by an American artist who visited the Bahamas in 1884 and 1885. He was attracted by the tropical climate and the diverse culture of the island. He painted several scenes of the local life and landscape, using bright colors and loose brushstrokes to capture the light and atmosphere of the place. The painting shows a thatched house of a Black family, which was a common type of architecture in the Bahamas. The house was built with materials and techniques that originated from Africa, and was elevated to avoid flooding during storms. The painting also depicts a rooster, a coconut palm, and a coral wall, which are typical elements of the Bahamian environment. The artist focused on the picturesque details of the scene, while also hinting at the social and economic challenges faced by the Black population.

163 *Night with her train of stars (1912) by Edward Robert Hughes, watercolor, Birmingham Museum and Art Gallery.* This popular painting's title is derived from William Ernest Henley's (1849-1903) poem *Margaritae Sorori*. The painting depicts the Greek goddess, Nyx (Night) carries her infant son, Hypnos (Sleep) thru the twilight sky & scatters poppies below. The monochromatic blues capture the essence of a peaceful night. The artist was a member of the Pre-Raphaelite Brotherhood, a group of artists who sought to revive the art of the early Italian Renaissance. His work was characterized by its attention to detail and its use of vibrant colors.

164 *Obelisk of Heliopolis (1839) by David Roberts, lithograph, New York Public Library.* This painting presents a monumental Egyptian obelisk in a detailed and grandiose setting. The artist's meticulous rendering captures the scale and intricacy of this ancient monument within its surroundings. The artwork showcases his adeptness in depicting historical architecture, emphasizing the significance and magnificence of ancient Egyptian culture. It stands as a vivid representation of Egypt's rich historical heritage, offering a captivating glimpse into its past.

165 *Oil Sketch for "La Grande Jatte" (1884) by Georges Seurat, oil on panel, Art Institute of Chicago.* This is a small oil painting on a wood panel that served as a study for the artist's famous masterpiece, *A Sunday on La Grande Jatte (1884)*. The sketch shows a general view of the park scene with various groups of people, but the figures are not very detailed or defined. The artist used this sketch to experiment with the composition, the perspective, and the color scheme of his final work. He also made several other sketches of individual figures and details, such as the boats, the trees, and the shadows. He was inspired by the scientific theories of color and light, and wanted to create a harmonious and luminous effect.

166 *On the Stile (1878) by Winslow Homer, watercolor, gouache, and graphite on wove paper, National Gallery of Art.* This is a captivating watercolor painting that stands out in the artist's collection due to its romantic theme, adding a unique touch to his portfolio. He employed a technique where he would sketch outlines for his forms in graphite before overlaying them with watercolor paint. Some of these original graphite strokes can still be seen in the painting. The artwork also indicates the use of gouache, in addition to the standard watercolors and graphite. The painting beautifully captures a moment between two young lovers holding hands across a stile. Their elegant attire is reflective of the period, and the entire composition nostalgically reminds us of the simpler times of the 19th century. The bright light streaming across the grass infuses a positive and uplifting atmosphere into the piece. The artist is celebrated for his remarkable seascape paintings, including masterpieces like *Breezing Up (A Fair Wind)*, *The Fog Warning*, and *The Life Line*. However, his artistic journey was quite diverse, and he explored a wide range of genres throughout his career. He initially started as a commercial illustrator before transitioning into oil paintings and eventually watercolors.

167 *On the Waves of Love (1896) by Edvard Munch, burnished aquatint and drypoint on heavy wove, cream paper, Art Institute of Chicago.* This beautiful print by a Norwegian painter depicts a couple with their eyes closed, floating on waves; the woman's hair fusing with the waves, and the man's head nestled in her neck. The waves are depicted using white lines, and the background is dark gray. The use of bold lines is typical of the artist's style, and the depiction of waves with white lines against a dark gray background fits within his expressive and symbolic approach to art.

168 *Oostzijdse Mill along the River Gein by Moonlight (1903) by Piet Mondrian, oil on canvas, Rijksmuseum.* This painting depicts a serene landscape of a windmill, the Oostzijdse Mill, located along the River Gein, illuminated by the light of the moon. It is notable for its use of a limited color palette, which creates a sense of harmony and tranquility. The artist was influenced by the Dutch art movement known as the Hague School, which was characterized by its realistic depictions of the Dutch landscape. However, he modified lines and colors to create a non-realistic, decorative effect, diverging from the purely realistic style of the Hague School. In the early 1900s, he began to experiment with the use of color and abstraction, which would eventually lead him to become one of the pioneers of abstract art. Aligned with his decorative and non-realistic approach rather than full abstraction, this artwork is an early example of his experimentation with color and light, and it demonstrates his interest in capturing the essence of a scene rather than its realistic details. Mondrian's transition to abstraction occurred later in his career, particularly with his involvement in the De Stijl movement.

169 *Orchard Bordered by Cypresses (1888) by Vincent Van Gogh, oil on canvas, Yale University Art Gallery.* This painting depicts an orchard with cypress trees in the background, surrounded by a yellow reed fence. The painting is part of a series of fourteen canvases that the artist painted in the spring of 1888, all featuring fruit trees or orchards in bloom. He was fascinated by the cypress trees in the painting and would later use them as a central motif in many of his works. In this painting, he captures the trees' structure with stylized and decorative curly brushwork, but his depiction of cypress trees was not yet as stylized as it would become later. The painting is an early example of his

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